

THE 4PM3 SHEKEL



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HOW A POLISH VICTORY OVER THE RUSSIANS WAS



COMMEMORATED BY A JUDAEA CAPTA COIN DESIGN



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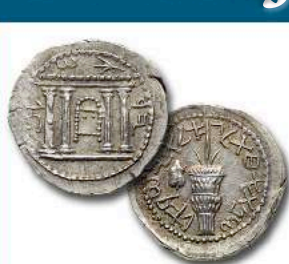
THE USE OF THE TETRAGRAMMATON ON JEWISH MEDALS by Stuart Weinerman

REGALIA OF THE MASONS OF ISRAEL'S LODGE MOZART by Vladimir Bernshtam

ISRAEL'S OLYMPIC COINS by Simcha Kuritzky

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PRESIDENT'S MESSAGE

I am writing this shortly after returning from the American Numismatic Association's National Money Show, held this year in Atlanta. At the NMS, my exhibit on Paleo-Hebrew on Israel's Money and Medals took first place in History. I had recently added some new items, including official copies of ancient coins the Israel Mint produced in 2006 and 2010, and the Qumran medal of 1999 which portrays the Great Psalm scroll, which is in modern Hebrew except for the Tetragrammaton. I hadn't noticed this medal included Paleo-Hebrew until I viewed a magnified copy on eBay. I remember viewing the original scroll with its unique mixture of script when the Dead Sea scrolls were exhibited in the Library of Congress in 1993. That was the year after I wrote an article on this topic for *The Shekel*. Perhaps it's time for an update. I also showed my exhibit on Israel's Money and Idolatry, which took first place in The Arts. My exhibit on the Vermont catamount took first place in Geography, and my description of the Branch Davidians and their Depression scrip took third place in Economics, though it did generate a great deal of interest. The Branch Davidians were a splinter group from the Seventh Day Adventists, a Protestant church with a heavy emphasis on the Hebrew Bible, including keeping the Sabbath, kashrut, and some even observe Biblical holidays.

This leads me to a topic I think is important, especially now: diversity. Diversity is important for every person and organization; it is the main way to control risk. Many people think of AINA as a Jewish organization, and it's likely the majority of our members are Jews or Jewish organizations, but we've always had Christians and perhaps members of other religions in our membership, and even our leadership. The State of Israel would not have survived the 1948 war were it not for the actions of many gentiles: American and British Christian Zionists who joined the Haganah (and went unacknowledged for

many years due to Nazi propaganda that claimed that Jews could not fight for themselves), Christian Zionist President Truman who extended diplomatic recognition immediately, the atheist Soviet Union which supplied Israel with an air force (which kept the Egyptians from reaching Tel Aviv), and even Moslem King Abdullah of Trans-Jordan, who was so fearful that Egypt would annex Trans-Jordan after conquering Israel that he refused to allow a joint command of the Arab armies.

These people had their own agendas and many worked against Israel overall, but this unique confluence of actions allowed Israel to survive the war. As individuals, we can use diversity in our collecting interests. I have a sub-specialty of love tokens using Hebrew letters. It can be years between finds. The hobby would be rather boring for me if I only collected those. I also collect felines on coins and medals, which can get rather pricey with the silver and gold commemoratives that come out each year, so I temper that with amulets and good luck pieces, many of which are junk box finds costing under \$5 each. As Eighteenth-Century English poet William Cowper said, "Variety's the very spice of life, that gives it all its flavor." ▢

Simcha Kuritzky

P.S. It is time for the AINA Board of Directors election. We invite anyone who has been an AINA member for three or more years, to run for a seat on the Board of Directors. If you are interested, please write or email me along with a short biography. Nominations will be accepted for up to 30 days after you receive this Shekel.

HOW A POLISH VICTORY OVER THE RUSSIANS
WAS COMMEMORATED
BY A JUDAEA CAPTA COIN DESIGN

By Piotr Jaworski, PhD

Courtesy of Instytut Współpracy Polsko-Węgierskiej

Edited by Mel Wacks

Piotr Jaworski graduated with a PhD from the University of Warsaw where he studied archaeology and history. He is a professor in the Department of Numismatics and Museology, University of Warsaw. Piotr specialises in classical archaeology and ancient numismatics, as well as the history of antiquities and archaeological collections in Poland.

In June 1583, an event of rich artistic grandeur and gravity took place in Kraków that was mentioned in the most important chronicles of Polish history. The closest associate of King Stefan Batory¹ (1533-1586) (Fig. 1) and the commander of the Polish army during the siege of Pskov - Grand Chancellor and Grand Hetman (leader of the Polish army) of the Crown Jan Zamoyski (1542-1605), hosted a grand reception to celebrate his wedding to his third wife, 14-year-old Gryzelda, King Stefan Batory's niece and the daughter of Prince Christopher of Transylvania.



Fig. 1. A woodcut of Stefan Batory's portrait in the frontispiece of Bartosz Paprocki's *The Heraldic Arms of the Polish knighthood*, Kraków 1584. Source: POLONA, The National Library in Warsaw.

The celebrations which lasted a whole week with the King and Queen in attendance, full of splendour, also provided an opportunity to triumphantly celebrate the great victory of Polish troops in the Livonia campaign against the Muscovites (1577-1582). As a result, Russian forces were expelled from this province, and Polock and Russia lost access to the sea for many years. Fed with the Swedish invasion, Ivan IV himself sued the Polish king for pea. According to the great Russian historian

Nikolai Karamzin, whose words were happily quoted by Count Edward Raczyński in the *Cabinet of Polish Medals* (1845), the Tsar instructed his envoys that 'they should not only be slow, but even bear insults and beatings' in negotiations with the Poles. The atmosphere of those days was cemented in the collective imagination of Poles by Jan Matejko's famous painting "*Stephen Báthory at Pskov*" (1872), kept in the collections of the Royal Castle in Warsaw (Fig. 2).



Fig. 2. Jan Matejko, *Stephen Báthory at Pskov* (1872). Oil on canvas, The Royal Castle in Warsaw. Source: Wikipedia.

A detailed description of the extremely lavish procession, during which the hero from Pskov – Jan Zamoyski, like a triumphant Roman leader, was escorted with his wife at the end of the ceremony by the most eminent wedding guests, was presented by Joachim Bielski in the *Polish Chronicle* (Kraków 1597). The real attraction of the triumphant procession was an 'elephant' who carried a tower 'blazing away with flares and loud bangs.' The

chronicler says: "Three carts carried depictions of the war which raged in Russia for three years: the taken towns, castles, rivers and forests which the troops crossed, sieges and sackings of castles. Then came armour, arms, shields, lances, trees and other various Muscovite weapons. Following these, were people of both classes as if imprisoned and a great deal of spoils of war. Livonia in the shape of a female was neatly dressed in a green wreath ... with all the estates of that land neatly depicted. And the Muscovite trampled under her feet. They were followed by a triumphant wagon ... drawn by four white horses, with a Muscovite bound with a chain at the back of it. And behind this wagon was a large group of prisoners dressed as Muscovites; hetmans, governors, and other common people following, and behind all of those was a clown who mocked their threats and the loud grunts of the Grand Duke of Moscow." In this triumphant procession, the Polish nobles displayed carts richly decorated in an antique fashion, which they themselves rode upon dressed as Roman gods: Saturn, Jupiter, Diana and Venus. All this was to celebrate a great victory for King Stefan Batory and Jan Zamoyski - a companion in the expedition against Russia, newly married to his Transylvanian family.



Fig. 3. A silver medal commemorating Stefan Batory and his recovery of Livonia and Polock, handed out in Kraków in 1583 during Jan Zamoyski's wedding ceremony. Source: Dawid Janas Antique Shop, 2019.

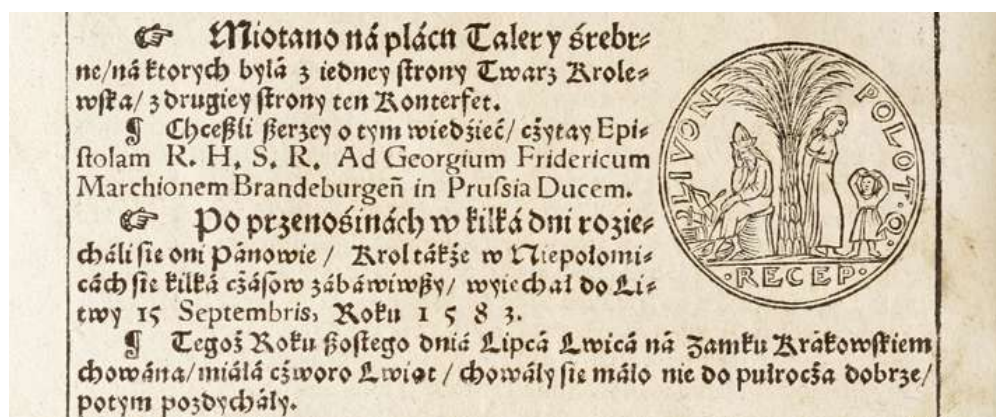


Fig. 4. A woodcut representation of the reverse of the "For the recovery of Livonia and Polock" together with a comment about its distribution in Bartosz Paprocki's *The heraldic arms of the Polish knighthood*. Source: POLONA, The National Library in Warsaw.



Fig. 5. Stefan Batory's medal, steel engraving, in Edward Raczyński's *Cabinet of Polish Medals*, vol. 1, Berlin 1845.
Source: POLONA, The National Library in Warsaw.

The culmination of this peculiar spectacle was the scattering among the gathered audience of silver coins² (sic – should be medals) with a bust of Stefan Batory in Hungarian attire on the obverse (Fig. 3, whose head, according to Raczyński, was adorned by 'a Hungarian cap with a tuft of heron feather'. The image of the king was accompanied by the Latin legend STEPHANVS D(ei) G(ratia) REX POLONIAE ("Stefan King of Poland by God's grace"). The reverse side of the coin (sic) showed a "palm tree with an old man sitting on a mound underneath it, supporting his head with his right hand and looking at the collection of weapons lying in front of him. On the other hand, there is a woman, with her hands tied behind her, next to her a grieving child tugging at its hair out of grief" (Fig. 5). This scene seems to reflect the staging, during which the participants and spectators, generously awarded, could see a live version of Jan Zamoyski's procession, see the defeated and

humiliated Russian. And the coin preserved that comforting image for ages to come. The legend of the reverse side of coin (sic) left no doubt as to which Stefan Batory's victory is celebrated: LIVON(ia) POLOT(ia)Q(ue) REP(ta), which means "Livonia and Polock recovered"



Fig. 6. Sestertius, Emperor Vespasian, IVDAEA CAPTA series commemorating the victory in the Jewish war. Rome Mint, 71 CE. Source: Classical Numismatic Group.



Fig. 7. Rome, the Arch of Titus at the Forum Romanum in Rome. The triumphal march after victory in the Jewish war. Source: Wikipedia.

Why were the defeated "Moscow Sisters" shown under the palm tree? What was the source of inspiration for this seemingly exotic performance? In seeking answers to these questions, we must turn our attention to the long tradition of ancient Roman monetary iconography. Coins, on the reverse, with hanging heads, often with hands tied behind them, sitting at stacks of armaments, defeated enemies and inhabitants of pacified areas, sometimes in the presence of proudly upright Roman legionaries, were a common way of commemorating the victories and triumphs of emperors over rebellious barbarian peoples during the Roman Empire. Scenes of this kind were sometimes accompanied by attributes identifying specific lands and peoples. The palm tree appeared on the Roman coins minted during the reign of Vespasian (69-79 AD) and decorated coins (sic) of the IVDAEA CAPTA series (pic. 6) bearing the images of this emperor and his son Titus, later emperor (79-81 AD). They commemorated the victory in the several-year and bloodily suppressed Jewish war, the symbol of which was the capture and destruction of the temple in Jerusalem in the year 70 by Titus commanding the Roman army on behalf of the emperor. The scene of the triumphal procession, during which the holy objects of the temple in Jerusalem were carried out, and which took place in Rome with the participation of Vespasian and his son commanding the Roman expeditionary forces, can still be seen today at the Roman Forum, in the middle of the triumphal Arch of Titus (pic. 7). Thus, the palm motif, which had previously been eagerly used in Jewish coinage, symbolized the conquered Province of Judaea and the victory in the Jewish War on Roman coins.



Fig. 8. Giovanni da Cavino (1500-1570), Titus's medal modelled on the Roman IVDAEA CAPTA series, Padua. Source: Classical Numismatic Group.



Fig. 9. Woodcut image of the heart IVDAEA CAPTA by Vespasian in Sebastiano Erizzo *Discorso sopra le medaglie antiche*, Veni 1559. Source: POLONA, National Library in Warsaw.

During the Renaissance period, Roman coins commemorating the victory in the Jewish war became the subject of delight and investigation of humanist scholars. The actual appearance of these coins was made popular in the second half of the 16th century thanks to contemporary cast imitation medals, issued, among others, by the famous Paduan medallist Giovanni da Cavino (Figc. 8) and printed, richly illustrated numismatic treatises. The source of Jan Zamoyski's inspiration should be found in one of the most important numismatic works of the 16th century, known in the Polish-Lithuanian Commonwealth. - *Discorso sopra le medaglie antiche* by Sebastian Erizzo (pic. 9), the first edition of which appeared in Venice in 1559 and was dedicated to the Polish king Sigismund Augustus. The reason for this borrowing seems clear and propaganda-based: just as the defeat of rebellious Jews was a great victory for Rome, so the defeat of the Russians glorified the glory of the Commonwealth. If the role of the contemporary Vespasian was rightly due to Stefan Batory, Jan Zamoyski undoubtedly personified the virtues of Titus. This ideological message was subordinated not only to the symbolic triumph that took place in Krakow on the occasion of Jan Zamoyski's wedding, but also to the motif chosen to decorate the medal, which was given to the participants and witnesses of this wonderful event, celebrating the glory of the Polish army.

During the Renaissance period, modern European art, including Polish art, drew on Roman art for many iconographic themes. Especially in the aspect of complex symbolism related to the propaganda of military victories. The real mine of this type of motifs was the Roman coinage of the imperial period. Ancient

miners have achieved a true mastery in the arrangement of a small circular field of a coin, being able to fill it with countless easy-to-interpret motifs subordinated to a specific, predetermined ideological message. After all, coins were among the most common everyday objects in ancient times, reaching the hands of representatives of all social strata of the city of Rome, inhabitants of the provinces of the Empire, as well as far beyond its borders. Although the lands of the Polish-Lithuanian Commonwealth were not part of the Roman Empire, as an Eastern European barbaricum [the vast area of barbarian-occupied territory that lay, beyond the frontiers of the Roman Empire], they were abundant with frequent and numerous finds of Roman coins, above all denars minted of silver. Roman coins, as well as richly illustrated printed treatises on ancient coins, were kept in the private collections of well-known professors of the Krakow Academy, becoming a source of interesting historiographic concepts, created by them in the spirit of humanistic erudition. It is safe to say that the social and intellectual elites of the Polish-Lithuanian Commonwealth were familiar to a large extent with the propaganda messages of ancient Roman coins and the tradition of their reception in art in the second half of the 16th century.

Many ancient coins were also included in Jan Zamoyski's numismatic collection of nearly 500 examples. It is worth recalling that this great politician and statesman also had great merits as a humanist scholar. His dissertation "On the Roman Senate," published in Veni, met with excellent international reception and was renewed in print as many as five times. It should therefore come as no surprise that he chose a motif

borrowed from a Roman coin to decorate a medal commemorating the victory of the Republic of Poland in the war with Russia and the merit of the great victory of King Stefan Batory.



Fig. 10. Jędrzej Brydak, *The Stefan Batory Monument* (detail), lithography (Cracow 1865). Source: POLONA, National Library in Warsaw.

Several years later, the motif of defeated barbarians under a palm tree, known from Jan Zamoyski's medal, commemorating the recovery of Livonia and Polotsk, was included - probably thanks to Jan Zamoyski - in the decoration of Stefan Batory's tombstone in St. Mary's Chapel in the Wawel Cathedral, whose architectural setting was arranged in the pattern of a triumphal arch (Fig. 10). In this way, thanks to a Roman coin, the memory of the great victory and its creator - the Polish Vespasian - was passed on.

Piotr Jaworski studied archaeology and history at the University of Warsaw, where he obtained a doctorate. He specializes in classical archaeology and ancient numismatics, as well as the history of ancient interests and archaeological collecting in Poland. ▣

Footnotes

1. The name of our protagonist is Stefan Batory in Polish, Stephen Báthory in Hungarian, and Steponas Batoras in Lithuanian.
2. “Several family members, Protestant aristocrats, and servant staff arrived in Cracow in the Transylvanian bride’s 500-person entourage, protected by 600 soldiers.” (Source: “Griseldis Báthory, the Disobedient Bride or the Unsuccessful Taming of a Heretic Shrew” by Ágnes Máté, Department of Classical Philology and Neo-Latin Studies. University of Szeged, Hungary). If we can assume that all of those in the bride’s entourage were guests at her wedding, and that a similar number attended on the groom’s side, we can guess that at least a few hundred medals “were scattering among the gathered audience” (Piotr Jaworski). What we know for sure that at least two reverse dies were used to strike the medals.

Selected literature:

Jaworski P., The origins of European numismatic literature and its role in the dissemination of ancient monetary iconography in 16th-ntury Poland, [in:] *O miejs książki w historii sztuki* [Biblioteka Tradycji, CXL], red. A. Gronek, Kraków 2015, pp. 185-198.

Jaworski P., Crişan D.S., Selection of sources for the history of ancient coins in sixteenth-century Krakow, *Numismatic Bulletin* (Polish Numismatic Society), 2012, no. 4 (368), pp. 259-264.

Korski W., Little known medal of Stefan Batory [commemorating the] capture [of] Livonia and Polotsk in 1582, *Wiadomości Numizmatyczne* 4, 1960, z. 1-2, p. 84-86.

Mikocka-Rachubowa K., The Tombs of Stefan Batory and Anna Jagiellonka in the Wawel Cathedral. A Few Notes and Hypotheses, *Rocznik Historii Sztuki* 14, 1984, pp. 81-103.

Stahr M., nny medal of Stefan Batory at the Poznań Museum, *Numismatic Bulletin* 1977, No. 5 (123), 1977, p. 81.

Question: Is the conical hat worn by the grieving man a “Jewish hat”?



L: Detail from medal, R: The Jewish poet Süßkind von Trimberg wearing a Jewish hat (Codex Manesse, fourteenth century).

Dr. Naomi Lubrich writes in “The Jewish Hat: A Cultural History” (www.zikg.eu): “From the 12th to the 17th century, a cone-shaped hat called pileus cornutus served as a distinguishing sign for Jews in the German-speaking regions of the Holy Roman Empire.” It would make sense if the designer of the medal placed a “Jewish hat” on the head of the representation of a Jewish captive. Whether or not this was meant to be a Jewish hat, we cannot know what was in the minds of coin collector Jan Zamoyski, who commissioned the medal, or the unknown medalist.

A Personal Note from Mel Wacks

I originally purchased an example of Batory’s medal at a Schulman/Kreisberg auction of May 20, 1966. It was estimated at \$300, but I obtained it for just \$135. For over 50 years, I have tried to find the story behind the medal – without luck. But I recently did a google search on the internet, and found an article “Stefan Batory – the Polish Vespasian On how a victory over the Russians was made famous by a Roman coin” by Piotr Jaworski PhD, on the website of Instytut Współpracy Polsko Węgierskiej. It was called “Part 1,” but I could not find Part 2. So naturally I googled Piotr Jaworski (in Poland) and found his email address. I wrote to him and received this response the next day: “I am, unfortunately, not the Piotr Jaworski in question - it is actually quite a popular name in Poland. That being said, I did manage to find the second part, but it’s in Polish only and unlike part one it doesn’t have a corresponding English version. Here it is: <https://kurier.plus/node/1712>. I would be more than happy to help you with translating it to English, should you require such help.” Next, I found a website that translates Polish into

English (www.systran.com). I did some editing, and the text is part of the preceding article. Research and friendships -- that is why I love our hobby.

P.S. The 16th century medal commemorating the recovery of Livonia and Polock by Poland, would probably cost over a thousand dollars today, but it is possible to obtain a modern Polish medal that features a copy of the design for under \$50. I recently bought the following medal on eBay:



The ruler of Poland, king Stefan Batory (1576 - 1586), medal from the series of Polish kings by Witold Korski. 1980, 70 mm, patinated tombac (1,200 pieces), oxidized tombac (1,200 pieces), and silver (100 pieces). Photo courtesy of Mel Wacks.



Detail of the 1980 medal. Photo courtesy of Mel Wacks.

The full description of this modern medal is as follows:

The obverse of the medal shows the crown thaler minted in the Olkusz mint. Around the image of the coin there is an inscription which is the legend on the reverse side of the thaler reproduced here; MAG.DUX. LITVA.RVS.PRVS.MAS, with the lower dates of reign on the Polish throne: 1576 - 1586.

The reverse shows a composition referring to the war deeds of the king. In the center, on the pedestal, there is a winged figure of the goddess of victory Nike, holding a palm branch and a protective shield with the image of a Polish eagle, modeled on the eagle on the reverse of the thaler, reprinted on the obverse of this medal. On the eagle's chest there is a shield with the Batory coat of arms - "wolf's fangs". The name of the issuer and the series number of the medal are placed on the pedestal steps: PTAiN / SER. KING. NO.12. On both sides of the pedestal are the trophies of the goddess of victory; the shield on the left is made of elements of the Gdańsk siege thaler. The central motif is the obverse of this thaler, but the inscription in the rim comes from the reverse: DEFENDE NOS CHRISTE SALVATOR. The date 1577 refers to the year when Gdańsk was besieged. The shield on the right side refers to the recovery of Livonia and Polock, and is modeled on the medal made in 1582, after signing the 10-year truce, as a result of which Livonia and Polack were restored to the Commonwealth, which is emphasized by the inscription: LIVON on the medal. POLOT.Q.REPT. The central scene of this medal shows Moscow slaves under a palm tree which is to symbolize the peace made with Moscow. The upper arc, as if a rainbow, was inscribed: STEPHANVS. REX.

VICTOR., which is to emphasize the achievements and merits of this king.

Stefan Batory was born in 1533, the son of the Transylvanian governor and Katarzyna Telegla. In 1571 he was elected prince of Transylvania. In Dember 1575, the nobility elected Anna, the daughter of Sigismund I the Old, King of Poland, "adding to her a Transylvanian prince out of her husband". The spouses' immediate future was to show the opposite of this resolution. Disobedient Gdańsk, which did not recognize Batory's election as the king of Poland, forced him to pay a large contribution of 200,000 zlotys, which he allocated to the war with the Muscovite principality. He rebuked the willfulness of magnates with a hard hand, and adhered to religious tolerance. As a result of the wars waged with Moscow, which ended in 1582, Livonia and Polotsk were restored by the truce of Jan Zapolski. Batory died suddenly in 1586, without realizing his political plans, especially the creation of an anti-Turkish league, aimed at uniting the Hungarian state under one ruler. He is buried in Wawel in Kraków. ▣

THE USE OF THE TETRAGRAMMATON ON JEWISH NUMISMATICS

By Stuart Weinerman, MD

The use of Jehovah on coins and medals has been well documented. Saul Needleman published the first work devoted to this subject in 2002. He included ~ 450 types in this publication. None were minted under Jewish auspices, presumably due to traditional prohibitions against the use for secular purposes. This author has continued investigating this area of numismatics, and has identified well over 1000 coins and medals that have God's name in Hebrew.

This article reports several pieces from Jewish sources that use the Tetragrammaton despite the traditional prohibition against its use for secular purposes, as well as pieces that use alternatives to avoid the prohibition.

The Hebrew uses a variety of names for God, but the most commonly used is Jehovah, written as YH-WH, יה-וה, in Hebrew. Tetragrammaton is Greek for a "four-letter word". It appears over 6800 times in the Old Testament. The meaning of the name is not given in the Bible and is controversial, but is generally accepted as a variant of the Hebrew noun for "to be", a construct using the past, present and future tense in one word. This agrees with the passage in Exodus where God names Himself as "I Will Be What I Will Be".

The pronunciation is not fully known, as ancient Hebrew did not use add vowel points (nekudot) which were only added in medieval times. Jewish tradition did not allow the full

pronunciation except by the High Priest in the Temple on Yom Kippur. This has led to the term “The Ineffable Name”.

The name “Adonai” (my Lord) has been used since the late 2nd Temple period (3rd-2nd centuries BCE) for substitute for Jehovah when reading sacred texts like the Bible in synagogue rituals, and “Hashem” (the Name) at other times. The pronunciation was the applied to Y-H-V-H as Jehovah, somewhat curiously as there is no letter J in Hebrew.

Rabbinic tradition counts seven names of God that must be treated with reverence. Traditionally, orthodox Jews avoid using the Tetragrammaton in any secular use, partly to concerns that the writing would be defaced or erase. There is no specific biblical prohibition against using “the Name” but there is a prohibition of erasing or defacing the written name. Deut. 12:3-4, commanded to obliterate the names of idols, “but you shall not do so to the Name of the Lord your God.” Jewish law, Halacha, mandates that any writing that has God’s name in Hebrew must be treated as sacred. It cannot be thrown in the garbage, but must be buried or placed in long-term storage (leading to caches such as the Cairo Genizah). This led to restricting the use of God’s name to such as printing of the Bible or scrolls such as the parchments used in mezuzas. This led to the use of abbreviations or letter substitutions.

Most Jewish authorities say that this practice is not obligatory for the English name God or Jehovah, as not the original Hebrew name. Please note that modern Halacha requires that the printed copies of *The Shekel* be handled as above, although on-line versions, as impermanent, can be deleted.

There was no use of the Tetragrammaton on ancient Jewish coins, which include Hasmonean, First and Second Revolt coins. It is similarly absent from later Judaica numismatics (except as noted below). For example, there are no pieces recorded in the classic work, *Jewish Minters and Medalists* by Daniel Freidberg. There are no modern Israeli coins or medals using the Tetragrammaton, with the exception of a medal of Qumran, which has Jehovah in Paleo-Hebrew on a Dead Sea Scroll (to be discussed in a separate article).

The three oldest pieces this author has identified are commemorative medals from the 19th century, which may represent a Reform relaxation of traditional prohibitions. The first dates to 1841, by the well-known engraver Jacques Wiener, on the Inauguration of the Maastricht Synagogue. The medal is bronze, 41 mm (Fig 1). The obverse has a frontal view of the synagogue. The upper legend is in Hebrew למען בית-יה-וה אלהינו אבקשה טוב לך (For the sake of the house of the LORD our God, I will seek your good) (Psalm 122:9). The lower legend is in Dutch INGEWYD DEN/ XXI AUGUSTUS' MDCCCXXXX / WIENER P.

The reverse is an 11-line legend in Dutch, which translates to: In eternal memorial by the many Maastricht Israel community to the Dutch beloved kings under whose government religious tolerance is so highly honored, respectively dedicated MDCCCXXI



Fig. 1.

The second is from Vienna, Austria and dates to 1863, commemorating the 70th birthday of Rabbi Isaac Noah Mannheimer. The medal is bronze, 50 mm, unsigned (Fig 2). The obverse shows the Rabbi bust facing left. The reverse has a three line Hebrew legend בשרתי צדק בקהל רב הנה שפתי לא אכלא יה-וה אתה ידעה PS XL X over wreath, (I have preached righteousness in the great congregation, Lo, I did not refrain my lips; O LORD, Thou knowest), from Psalm 40:10.

Rabbi Isaak Noah Mannheimer was born in Copenhagen, Denmark in 1793. Following Denmark's emancipation of its Jewish citizens, Mannheimer became its first, royally appointed, Jewish "catechist" in 1816. After serving in Berlin and Hamburg, Mannheimer became rabbi at the Jewish congregation in Vienna in 1824. Rabbi Isaak Noah Mannheimer died in Vienna in 1865 (courtesy of Leo Baek Institute).



Fig. 2.

The third 19th-century medal is dated 1893, on the death of Rabbi Adolf Jellinek of Vienna. It comes in silver and bronze, 56 mm (fig 3). The obverse shows a frontal bust of the rabbi. The reverse has a five-line legend in Hebrew in a wreath: לא בחיל/ולא בכח כי אם/ברוחי אִמר/יה-וה צבאות (Not by might, nor by power, my spirit, says the Lord of Hosts) Zechariah 4:6.

Adolph or Adolf (Aaron) Jellinek was born into a Jewish family in Derslawitz, Moravia (Drslavice, Czech Republic) on June 26th, 1821. He decided to pursue a rabbinical career by first filling a variety of clerical positions in Leipzig synagogues from 1845 to 1856, after which he became a preacher at the Leopoldstädter Tempel in Vienna. Jellinek was associated with the promoters of the New Learning within Judaism and wrote on the history of the Kabbalah in the tradition of Western scholarship. He is also known for his work in German on Abraham ben Samuel Abulafia, one of the earliest students of Kabbalah, who was born in Spain in 1240. Jellinek's most important works were devoted to Midrash; ethnic psychology; and synagogue oration. He died in Vienna on December 28th, 1893 (courtesy of Leo Baek Institute).



Fig. 3.

A more recent twentieth century piece is gold medal designed by Marc Chagall, issued in 1978 by the Korat Gag Foundation. (For other Israeli medals designed by Chagall, please see *The Shekel* 1998, vol. 31, no. 3, pg 3.) The medal was given to contributors to the Korat Gag Foundation. The foundation was a charity with the purpose of helping young Israeli couples purchase homes. The medal is 916.6 fine, measuring 60 mm, 93.4 gm, and was minted by Argor (Switzerland) (Fig 4). The obverse shows Moses holding Ten Commandments, candlelabrum in front, tree left, village below. Legend above: אור לגוים (Light unto the nations) Signed: Marc Chagall, The reverse has a quote from Isaiah 42: 6 in Hebrew and English: אני יהוה/קרייתך בצדק ואחזק/ בידך ואצרק ואתנן/ לברית עם לאור גוים / I the Lord have called thee in/righteousness, and will hold thine/ hand and will keep thee, and/give thee for covenant of/ the people for a light of/the nations. Above: Jerusalem (in Hebrew and English) below Peace 1978 (in Hebrew, English and Arabic).



Fig. 4.

Another piece must be included in this list, as it was issued by the AINA, although this is not formally a Jewish organization. The 2012 American Israel Numismatic Association membership medal features a reproduction of a coin from King Christain IV of Denmark, 1644-5 IUSTUS יהוה-יה IUDEx (God is a just king) (fig 5)



Fig. 5.

There also exists several pieces which demonstrate the traditional avoidance of the Tetragrammaton, by the use of alternatives including השם, literally "the Name". or abbreviations including יי yod-yod, הי hey-yod, and די daled-yod.

The oldest medal that the author was able to identify dates to 1855. The medal honors Albert Cohn (1814-1877), French Jewish philanthropist, scholar, and advisor to Baron James Rothschild. The medal is bronze, 55 mm, also found gilded (fig 6)

The obverse shows the Ten Commandments and liturgical equipment GBM and AMI below. Outer Hebrew inscription ישימו לי כבוד ושהלתו באיים יגידו (Isaiah 42, v 12: They will glory to God, and relate his praise in the islands) below יתדה למבי. Note use of ליי (to God) יי yod-yod instead of the full name in Hebrew. Also note God's name in the first commandment: אנכי הי אל-היך (I am the Lord your God) using הי hey-yod instead of the Tetragrammaton. This demonstrates two different abbreviations of the Name on one medal!

The reverse has 6 lines of writing: A ALBERTO COHN/ PER LA SUA CARITA'/ RIGENERATICE/ DELL'ORIENTE ISRAELITICO/I CORRELIGIONARI ITALIANI/1855 (to Albert Cohn/ for his regenerating charity/ of the Israelite eastern/ Italian coreligionists)



Fig. 6.

The next medal dates to 1884, on the 100th birthday of Sir Moses Montefiore. Minted by A. D. Loewenstark & Sons, the medal measures 41 mm and is found in silver, tin, and bronze (Fig. 7). The obverse shows Montefiore bust right. The outer legend in Hebrew is: אשרי כל־יִירָא יְהוָה הֵלֵךְ בְּדַרְכָּיו ("Happy are all who fear God and walk in his ways," from Psalm 128:1.) year 5645 of creation. Notable for use of abbreviation הֵי hey-yod instead of the full Tetragrammaton. The reverse has a 14 line central legend, A UNIVERSAL TRIBUTE OF RESPECT & ESTEEM TO SIR MOSES MONTEFIORE BART. PHILANTHROPIST FROM HIS ADMIRERS & FRIENDS - CENTENARY 27TH OCTOBER 1884; outer legend: HOLY LAND, EGYPT, DAMASCUS, CONSTANTINOPLE, RUSSIA, POLAND, ROME, MOROCCO, ROUMANIA EF



Fig. 7.

A different abbreviation is found on a medal commemorating the 100th anniversary of the Grand Synagogue in Florence, Italy. The medal is undated, circa 1982 The medal is gold-plated silver, 43 mm. (Fig. 8)

The obverse shows the synagogue façade. The reverse includes the first verse of the Priestly Blessing (Numbers 6:24-4) in Hebrew and Italian. *Ti benedica il Signore e ti custodisca/*

Numeri 6. יְבָרְכֶךָ דִּי וַיִּשְׁמְרֶךָ. Shown above are the special configuration of the finger held by the Cohen Priest), a pattern made famous as a Vulcan greeting by the Jewish actor Leonard Nimoy in “Star Trek”. Note the use of דִּי daled-yod as the abbreviation of God’s name.



Fig. 8.

The last medal to be listed also includes the first line of the Priestly Blessing, but uses הַשֵּׁם, Hashem, the Name, instead of actually writing the name. The undated one-ounce silver round, 40 mm, was produced by the Sephardic Lebanese Congregation, Brooklyn New York circa 2002.

The obverse has an outer legend יְבָרְךָ הַשֵּׁם וַיִּשְׁמְרֶךָ (first verse of the Priestly blessing using Hashem instead of Jehovah); inner legend SEPHARDIC LEBANESE CONGREGATION around SLC, Star of David, olive branch below

The reverse quotes Psalm 128, v3, outer legend around olive branch, בְּנֵיךָ כְּשִׁטְלֵי זֵיתִים סְבִיב לְשִׁלְחָנֶיךָ (“Your sons will be like olive trees around your table”). SLC.



Fig. 9.

The subject of God's name on coins is extensive and deserves further research. The use of the Tetragrammaton in Paleo-Hebrew, rather than modern block script, will be the topic for another article for The Shekel. The author is compiling a new catalog of "Jehovah" coins and solicits any suggestions of unusual or previously uncataloged items. Please contact the author at smhswein@aol.com. 📧

REGALIA OF THE MASONS OF ISRAEL'S LODGE MOZART

By Dr. Vladimir Bernshtam

The Lodge “Mozart” was established and solemnly consecrated as the first Russian-speaking lodge in Israel in 2006. Its installation took place on April 9, 2006. The ceremony of its grand opening was conducted under the auspices of the then Grand Master of the Grand Lodge of the State of Israel, the Most Worshipful Brother Sami Rafaeli.

The lodge's name is because the year of its foundation coincided with the 250th anniversary of the great composer and Freemason Wolfgang Amadeus Mozart. Mozart's close connection with Freemasonry is well known. In 1784, Mozart's friend and patron, Otto von Gemmingen, recommended him for membership in the Beneficence Lodge in Vienna. Mozart was initiated into Austrian Freemasonry on December 14th, 1784, to Lodge ‘Zu Wohltätigkeit’ in Vienna. He joined the fraternity at 28 years old, was raised a Master Mason, and was a loyal and engaged Brother until he died in 1791. Experts state that he is recorded in a list of members as having completed his third degree and is known to have been a regular attendee of his lodge. It is not known exactly how Mozart was first introduced to Freemasonry; however, he came from a family with several men involved with the Masonic lodges. Both his father-in-law and brother-in-law were Freemasons. Freemasonry had a powerful effect on Mozart's life, which can be seen through his various pieces of music. He wrote at least eight compositions for the Masons, including his Freemason's Funeral Music. Experts

also detect influences of Masonry in his famous opera “The Magic Flute.” To those who have studied his life and work, it is evident that Mozart made conscious use of Masonic themes and symbolism within his music.

Upon joining the Israeli lodge “Mozart,” the Brethren received a special one-sided medal (see Fig. 1) with a diameter of 5 cm. The medal features an inscription around the perimeter in Russian and Hebrew stating “Lodge Mozart Tel Aviv.” At the center of the insignia is the lodge number – 85. When these medals were exhausted, similar medals with corresponding inscriptions and designs were ordered from China (medal shown in Fig. 2). On this later medal, not all design elements (specifically the portrait of Mozart) were rendered in enamel.



Fig. 1 and Fig. 2.

On November 16, 6011 in the Masonic calendar, the members of the Israeli lodge “Mozart” conducted joint workings and a “Twinning Ceremony” in the Cave of Zedekiah, also called Solomon’s Quarriesin with Brethren from the Bucharest lodge of the same name. Two points should be made here to clarify the previous sentence. Freemasons utilize a calendar that begins with Anno Lucis (AL), which translates from Latin as “in the Year of Light.” This calendar counts time from the presumed year of the creation of the world, considered to be 4000 BCE. Thus, to convert a year to the Anno Lucis system, one adds 4000 to the current Gregorian year. Freemasons regard King Solomon as the first and greatest Mason, believing they descend from the workers who built Solomon’s Temple. Therefore, they consider the Cave of Zedekiah (see Fig. 3), which served as a quarry for the builders of the First Temple, an appropriate venue for their ceremonies. In 1868, the first Masonic meeting in Ottoman Palestine was held here by candlelight. Masonic ceremonies continue to be conducted in the cave to this day.



Fig. 3 Sidekia Cave (photo from the site [3]).

A special medal commemorating the joint work of the two “Mozart” lodges is depicted in Fig 4. The medal’s top bar features an inscription in English: “King Solomon Quarry Jerusalem 16.11. 6011.” The obverse of the medal displays a portrait of Mozart, beneath which is the date 16.11.2011. Surrounding the portrait is the inscription: “Lodge Mozart 75 Bucharest Twinning Ceremony Lodge Mozart Tel Aviv.” On the reverse of the medal, there is a photograph of the Cave of Zedekiah, with the inscription around its perimeter reading: “King Solomon's Quarries Jerusalem.”



Fig. 4.

On May 24 and 25, 2016, the Lodge celebrated its first decade. The first day featured an exhibition of visual arts showcasing works by the Brethren of the lodge and their family members, along with a concert of compositions by W.A. Mozart performed by a string quintet, which included one of the lodge's Brethren. The evening concluded with a festive dinner at a restaurant in Tel Aviv. The following day, a ceremonial working took place in the Temple, attended by the Grand Master of the Grand Lodge of the State of Israel, its officers, and guests hailing from Germany, Russia, Estonia, Poland, Bulgaria, and Singapore.

In commemoration of the decade of the Lodge in China, a medal was commissioned, depicted in Figure 5. The medal's top bar bears the inscription in English: "10th Anniversary." Encircling the obverse of the medal, which has a diameter of 5 cm, is the inscription in Hebrew, Russian, and English: "Lodge Mozart Tel Aviv."



Fig. 5.

In conclusion, the author wishes to express gratitude to Brother Isaac Lumer of Lodge Mozart for the valuable information and photographs of the medals. 📷

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THE COINS OF THE GOOD SAMARITAN

Edited by Mel Wacks



The Good Samaritan etching by Rembrandt.

The Parable of the Good Samaritan is one of the best known and most profound of all the parables of Jesus. The parable may have been based on an Old Testament story that tells of the kindness given to certain Judean military captives by men of Samaria whose behavior resembles that of the Good Samaritan at certain points, because they:

“... clothed all who were naked among them. They clothed them, gave them sandals, provided them with food and drink, and anointed them, and carrying all the feeble among them on donkeys, they brought them to their kinsfolk at Jericho, the city of palm trees. Then they returned to Samaria” (2 Chronicles 28:15).

Regardless of the origins of the story of the Good Samaritan, its timeless message teaches us that when there is true need – as opposed to requests for handouts – we should give without hesitation. That much is clear from even a cursory reading of the story, but the parable also teaches something else that is easier to miss – that in cases of real need, we should be willing to give with true generosity.

Jesus’s parable tells us that the Samaritan who rescued the injured Judean – despite belonging to a group that was generally shunned and even despised by many Jews – not only bound the man’s wounds and carried him on his own donkey to the nearest inn, but also made provision for the man’s upkeep for a while. The story tells us: “The next day he took out two denarii and gave them to the innkeeper. ‘Look after him,’ he said, ‘and when I return, I will reimburse you for any extra expense you may have’” (Luke 10:35).



Denarii circulating in Jesus’ time. Pictures courtesy of “The Handbook of Biblical Numismatics, 45th Anniversary Edition.”

It's easy to read over the fact that the Samaritan gave "two denarii" – or "two pence" as some older translations have it – for the man's upkeep, but the amount was a considerable one. The denarius was a silver coin of the Roman Empire – from which the word "money" is derived in several modern languages (for example, Spanish "dinero"). We know historically that at that time a single denarius would be the approximate pay for a day's labor (Matthew 20:2). Two denarii equaled two days' wages, or a full third of what an individual could earn in a week; at current U.S. minimum wage it would be about \$140. But what would that amount buy at that time?

Archaeology can help answer that question. A sign from an inn located in a city of the Roman Empire not too distant in time from the setting of the Parable of the Good Samaritan may indicate that the nightly cost for a room was 1/32nd of a denarius. At that rate it is obvious that providing two denarii for the care of the man would provide for a stay of two months, or for several weeks including food. Not only that, but also the Samaritan made it clear that when he came by on his return journey he would pay for any extra expenses if the two denarii were used up.



Since 1 denarius = 128 prutot, $1/32^{\text{nd}}$ of a denarius = 4 prutot, such as the coins of Pontius Pilate shown above.

Pictures courtesy of “The Handbook of Biblical Numismatics, 45th Anniversary Edition.”

So the gift of the Samaritan was not a small one, and the extent of the individual’s generosity toward a total stranger (especially of a nation that generally shunned his own people) seems astonishing. This does not mean, of course, that Jesus advocated giving several days of our pay to everyone we attempt to help. We do not know how rich or poor the Samaritan was – the parable does not give us that context. But Jesus’s parable does show us, through what the Good Samaritan gave, that when human need is real, truly generous giving is appropriate. ▢

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ISRAEL'S OLYMPIC COINS

By Simcha Kuritzky

As we look towards the warmer weather, we can remember the Summer Olympics that took place in Paris last summer, with Israel achieving more medals (seven) than in any previous summer Olympics. The Jews of Eretz Israel organized an Olympic team back in 1933, but it never competed while under the Palestine Mandate because they boycotted the 1936 Olympics held in Nazi Germany, World War Two cancelled the 1940 Tokyo and 1944 London Olympics, and Israel's War of Liberation interfered with the 1948. Israel has participated in every summer game since 1952 (except for 1980, when she joined the U.S. boycott, although Israel politicians noted that Israel's participation would probably have annoyed the Soviets more than her boy-cott). Israel's athletes did not win a medal until 1992, but has been a fairly consistent winner since then, in part thanks to Jewish immigrants from the Soviet Union.



Israel's first Olympic commemorative coin honored the Paralympic games in Barcelona in 1992. Israel had been participating since the first official games in 1960, and even in the unofficial British-based games since 1952, and has won hundreds of medals over the years. These were issued as 28.8 gram (twice the ancient shekel weight but .925 fine) ₪2 silver and quarter ounce ₪5 .900 fine gold coins. The reverse shows a stick figure in a wheel chair (the original British games were only for the wheelchair bound) where the figure's outline becomes

the bottom right of a Magen David. The left side of the star has a stadium superimposed, and movement lines flow on either side and also out of the denomination on the obverse. Mintages were 3,718 of the silver and 1,629 gold coins.



Israel's first Olympic commemorative coins, issued to help finance Israel's participation, honored windsurfing. Israel won her first summer Olympic medals in 1992 (bronze in men's judo and silver in women's judo), and won one bronze medal each in 1996 and 2000. However, Israel's first gold medal was won in 2004 in windsurfing, as predicted by the 2004 commemorative .925 silver ₪1 and ₪2 and 22 karat gold half ounce ₪10 coins. The reverse has a large surfer with seven smaller in the background, and the sport name in English, Arabic, and Hebrew. The obverse has a smaller version with only 4 surfers and the denomination as a large numeral with movement lines at right, and the legend in Hebrew and English "The Olympic Delegation of Israel, 2004." Mintages were 2,800 each for the silver coins and 540 for the gold.



Israel's first medals were for judo, and Israel issued her second Olympic sport commemorative coin in 2007 in anticipation of the 2008 Olympics showing two men in judo competition. The background figure is shown in negative space (sunken) who is throwing the foreground figure who is in positive space (raised). The reverse has the denomination along with a judo belt, which indicates the rating of the judoka. They were issued as .925 silver ₪1 and ₪2 and 22 karat gold ₪10, with both the sport and delegation inscriptions on the reverse. It is ironic that Israel did not win any medals in judo in 2008, but would go on to do so in 2016, 2020 and now in 2024. Mintages were only 1,160 for the new sheqel, 5,211 for the two new sheqalim, and 548 for the half ounce 22 karat gold ten new sheqalim.



In preparation for the 2012 Olympics, Israel's commemorative honored gymnastics. Israel did not win medals for gymnastics in 2012 or 2016, but did win two gold medals in 2020 (men's floor and women's rhythmic), and two silver in 2024 in the same events. The 2011 sterling silver ₪1 and ₪2 and gold ₪10 show a silhouette of a woman gymnast standing with one foot raised above her head waving a ribbon which takes the shape of a stylized Magen David. Again, the delegation and sport inscriptions are on the reverse, while the obverse has the ribbons forming an Israel flag. Mintages were 725 for the ₪1, 1,904 for the ₪2, and 235 for the gold ₪10.



For the 2016 Olympics, Israel issued a coin commemorating swimming. This time, the reverse has no inscription, but shows three women diving into water. The surface has been shaped to imply three different colors, the background in black, the suits and caps in white, and the water and skin tones in light gray. With the delegation and sport inscriptions, along with denomination and country designations on the obverse, there is only room for a small coat-of-arms. Israel has had more swimming appearances (101 through 2024) than any other sport, but has yet to win an Olympic medal, though the team has won medals at various European competitions. If the three figures imply synchronized (now called artistic) swimming, Israel first competed in that sport in 2012. Mintages were 423 for the .925 fine silver sheqel, 493 for the .999 fine one ounce silver two new sheqalim, and only 148 of the 22-karat gold ten new sheqalim.

Israel has not issued any Olympic Delegation commemorative coins since 2016, probably because the Israel Coins and Medals Corporation only sold 1,064 of all three 2016 series coins. However, if a new coin would be issued, the only sport Israel has won an Olympic medal that has not yet been honored is taekwondo (bronze in 2020). 🇮🇱

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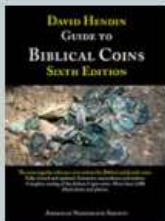
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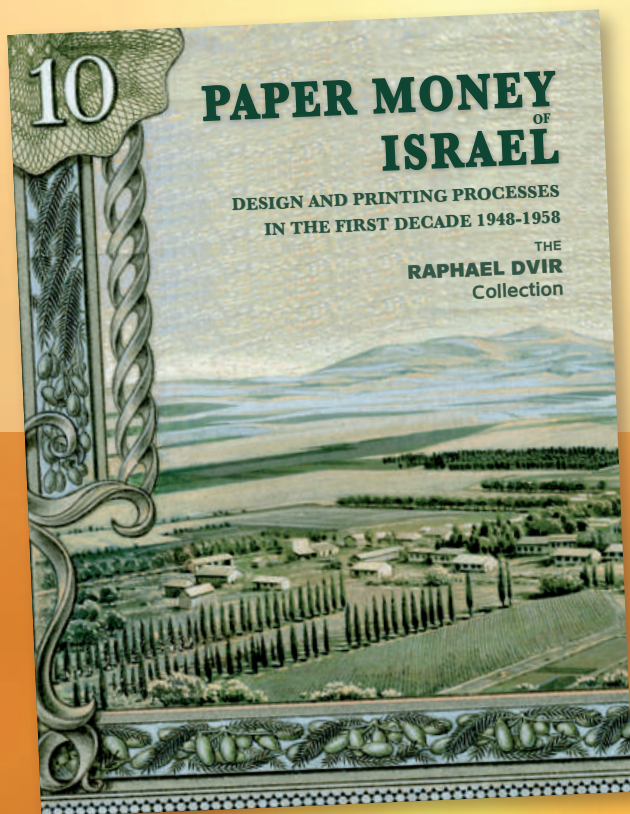
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